





Cover: While born to wealth, Elizabeth Chanler lost her mother when she was only nine and suffered from poor health. John Singer Sargent's remarkable portrait captures multiple aspects of her personality: her grace, her refinement, her seriousness, and her fortitude in the face of pain and tragedy (Elizabeth Winthrop Chanler, 1893, oil, h. 125 cm, Smithsonian American Art Museum, Gift of Chanler A. Chapman).



A 14th-century monk painted this Initial M with the Annunciation in the exhibition *Treasures of a Lost Art: Italian Manuscript Painting of the Middle Ages and Renaissance*, opening February 23 (ca. 1310–15, tempera and gold on parchment, 13.6 x 13.4 cm, The Metropolitan Museum of Art, Robert Lehman Collection, 1975.1.2478. Photo © 1986 The Metropolitan Museum of Art).

### **Land in Light: John Szarkowski Photographs**

*Gallery 105, through February 12*  
Scrupulous craft and timeless landscape

### **Interior Portraits: Zwelethu Mthethwa Photographs**

*Gallery 105, February 15–April 23*  
Moving collaboration of photographer and subject

### **The Gilded Age: Treasures from the Smithsonian American Art Museum**

*North Gallery, February 23–May 18*  
Opulence and aspiration in American art of the late 19th and early 20th centuries  
The Cleveland showing is supported by Dominion

### **Treasures of a Lost Art: Italian Manuscript Painting of the Middle Ages and Renaissance**

*South Galleries, February 23–May 4*  
Richly embellished manuscripts from medieval monasteries

### **Challenging Structure: Frank Gehry's Peter B. Lewis Building**

*Gallery 244, through February 23*  
Drawings, photographs, and models trace the evolution of this nearby project on the CWRU campus

### **Gifts from the CMA Friends of Photography**

*Gallery 103/104, through April 23*  
Celebrating the addition of 15 important photographs to the collection



## From the Director

Dear Members,

*The Gilded Age: Treasures from the Smithsonian American Art Museum* opens Sunday, February 23, with members preview days on Friday the 21st and Saturday the 22nd and the members party (tickets required) Saturday evening. This exhibition of works by American masters, including John Singer Sargent, Winslow Homer, Thomas Eakins, Henry O. Tanner, and Albert Pinkham Ryder, reflects the evolving social and aesthetic aspirations of the late 1800s and early 1900s in paintings and sculpture of striking opulence and grandeur. This is a rare chance to see signature creations by the artists who put America on the map of the international art world. Cleveland is the last stop on the show's national tour.

In the permanent collection galleries, we present jewels from our medieval collection: one of the world's finest holdings of individual manuscript pages from Northern and Southern Europe. These are shown in conjunction with *Treasures of a Lost Art*, a show of similar pages from the Metropolitan Museum in New York.

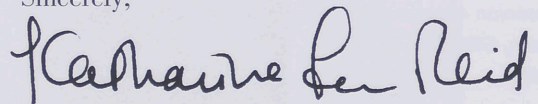
Anyone strolling through galleries 103 and 104 recently will have noticed a remarkable exhibition of contemporary photography. The show is especially delightful because all the works were given to the museum by the Friends of Photography, a group founded a dozen years ago to support photography at the Cleveland Museum of Art. Support it they have done: the stellar quality and lively spirit of the works in this small exhibition attest

to that. Members interested in photography may call 216-707-2405 for details. While you're looking at those photographs, take a few steps into gallery 105 to see *Interior Portraits*, a group of very large color images by the South African photographer Zwelethu Mthethwa, opening the 15th.

Last February, nearly 1,000 people attended a free public forum at the Ohio Theatre in which architect Rafael Viñoly discussed his vision for the museum's expansion project. On February 6 of this year, Cleveland Public Art presents a follow-up event, again at the Ohio Theatre, in which the architect will discuss the results of the past year's work with the museum staff and community groups. I urge you to attend; you may also share your ideas by visiting [www.clevelandpublicart.org](http://www.clevelandpublicart.org), where you can submit comments electronically. Our deep gratitude goes once again to Cleveland Public Art for organizing these events; the importance of such opportunities where the architect engages directly with the citizens of greater Cleveland cannot be overstated.

Next month, an expanded issue of this magazine will describe the schematic plan for the expansion and the objectives that guided its evolution. Please continue to share your thoughts.

Sincerely,



Katharine Lee Reid, Director

Visitors enjoy the exhibition of photographs given by Friends of Photography.







**The Gilded Age:  
Treasures from  
the Smithsonian  
American Art  
Museum**

February 23–May 18

# The Gilded Age

**O**n February 23 the museum will open *The Gilded Age*, featuring works by many 19th-century American masters, including Winslow Homer, Thomas Eakins, and Albert Pinkham Ryder. Among the surprises of the exhibition is a stunning group of paintings of children and angels by a relatively unfamiliar figure, Abbott Thayer. The exhibition has been drawn from the collection of the Smithsonian American Art Museum, which is particularly rich in masterpieces from this period.

The phrase “The Gilded Age” was popularized by Mark Twain and Charles Dudley Warner, who collaborated on a novel with that title published in 1873. The term characterizes the culture of late 19th-century America—or even a slightly broader

period, extending from the American Civil War into the early years of the 20th century.

During this period, the development of mass production and innovations in agriculture, transportation, and manufacturing produced wealth on a scale unthinkable a generation earlier. It was during this period that the term “millionaire” first came into popular use. The patrons of this period, such as the Vanderbilts, constructed magnificent mansions and patronized artists on a scale never before seen in America.

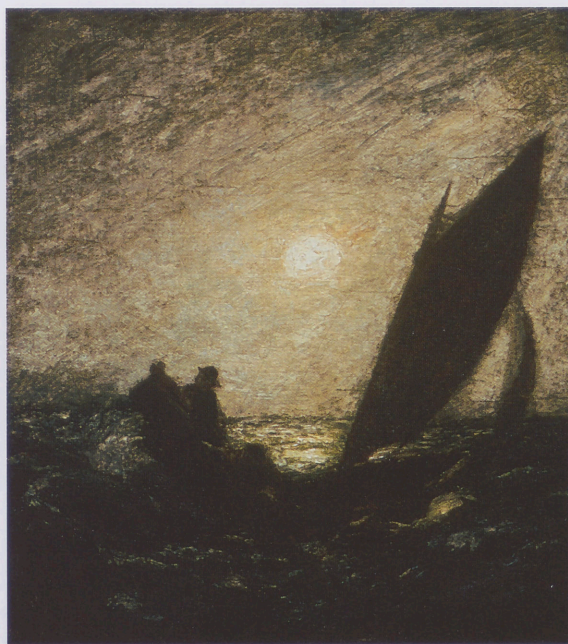
Much of the American art of this period was proudly international. Many American artists studied in Europe, and some, such as John Singer Sargent, spent most of their careers abroad. But this period also produced artists such as Winslow

*In an age when traditional religious values were being challenged, Abbott Thayer portrayed his daughter Mary as an angel, endowing the themes of children and family with a sense of spirituality (Angel, 1887, oil, h. 92 cm, Smithsonian American Art Museum, Gift of John Gellatly).*





The mystic painter Albert Pinkham Ryder was attracted to subjects from poetry as well as to the mystery of the sea. The Smithsonian American Art Museum holds the single greatest collection of his work (*With Sloping Mast and Dripping Prow*, ca. 1880–85, oil, h. 30 cm, Smithsonian American Art Museum, Gift of John Gellatly).



The Gilded Age witnessed the emergence of dozens of extremely gifted artists who were women. One of the most successful was Cecilia Beaux, whose reputation rivaled that of John Singer Sargent. This portrait by Beaux of her brother-in-law Henry Sturgis Drinker reveals both her wonderful mastery of brushwork and her empathy for her subjects. While Drinker was a man of wealth and power—an extremely successful corporate lawyer—Beaux chose to show him in a casual pose, stroking a ginger cat that rests contentedly on his lap (*Man with the Cat* [Henry Sturgis Drinker], 1898, oil, h. 122 cm, Smithsonian American Art Museum, Bequest of Henry Ward Ranger through the National Academy of Design).



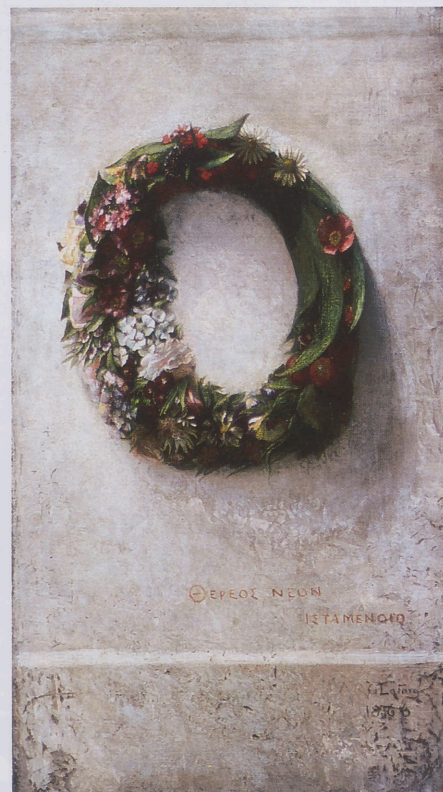
Homer, who disdained foreign fanciness and peered deep into the heart of American life.

Along with showcasing paintings from the Smithsonian, this exhibition has provided an opportunity to feature Cleveland's great collection of American art. The Cleveland museum's American paintings from the late 19th century will also be on view in the North Gallery, in a space adjacent to the Smithsonian display. This will permit the exhibition in the galleries upstairs of many additional works of art that are usually in storage.

An object that is gilded is gold on the surface but a different material underneath. The Gilded

Age was also made of more than one substance. Extraordinary wealth existed next to shocking poverty, and the outward optimism of the period often masked deep levels of anxiety. Not surprisingly, the art of the Gilded Age often possesses multiple layers of feeling. In the portraits of this period, for example, the public facade so proudly displayed often seems at odds with the more private individual underneath. In large part, it is these overlapping layers of feeling that make the art of this period so fascinating.

■ Henry Adams, Chair, Department of Art History and Art, Case Western Reserve University



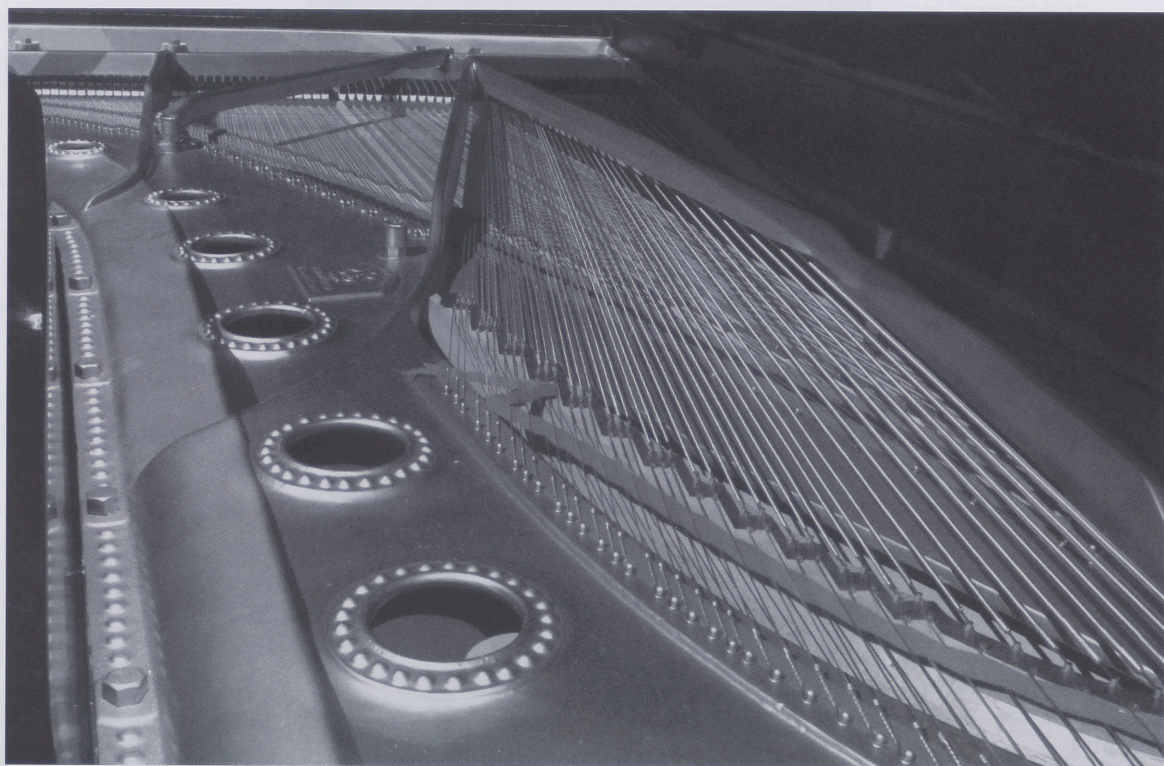
In the hands of John La Farge, a wreath of flowers hanging on a wall became a meditation on the fragility and transience of life (*Wreath of Flowers*, 1866, oil, h. 61 cm, Smithsonian American Art Museum, Gift of John Gellatly).

The Gilded Age is one of eight exhibitions in *Treasures to Go*, from the Smithsonian American Art Museum, touring the nation through early 2003. The Principal Financial Group is a proud partner in presenting these treasures to the American people. The Cleveland showing is supported by Dominion.



# Più Forte!

The fan-like configuration of the piano strings inside the museum's newly restored Steinway D piano was a revolutionary invention that greatly optimized the sound of the bass strings.



Over the years, the CMA has gathered a group of pianos that represent important stages in the instrument's development. This month signals the start of "Facets of the Piano: Five Great Pianists, Three Centuries of Music," a series of recitals by internationally acclaimed artists exploring the piano's rich repertoire. They will play descendants of the device invented by Bartolomeo Cristofori, keeper of instruments for the Medici court in Florence, in 1698. Cristofori's design was so revolutionary that it confounded and inspired instrument builders for more than a century, as the piano gradually displaced its predecessors, the harpsichord and clavichord, from the musical mainstream.

The piano continued to evolve toward one dominant trait: volume. In fact, one might suspect that Cristofori intended to make a louder harpsichord, designing an instrument that used hammers to strike the strings, a fairly violent action in contrast to the plucking of the harpsichord. Perhaps Cristofori saw a gypsy playing a hammer dulcimer in a piazza and said, "Ah ha, hammers!"

Apart from the organ, the German keyboard instrument of choice was the clavichord, whose delicate, intimate sound is produced when the keys cause small metal wedges (tangents) to strike the strings. Seeking more volume, German builders, in particular Gottfried Silbermann, improved the piano and introduced it to Frederick the Great

(who bought two) and J. S. Bach (who disliked the touch and weak upper range of the piano). The simple action of the clavichord was the basis for a new action of German design, the *Prellmechanik*. By 1777 the builder Andreas Stein had made improvements that satisfied Mozart, who had been frustrated by the hammers of earlier pianos, which could become stuck in the strings at the worst possible musical moments.

The Viennese builder Anton Walter increased the size of the hammers and the tension of the strings, and allowed notes to be sustained using a knee lever, a precursor to the sustain or *una corda* pedal on a modern piano. Each of these elements increased the volume and timbral capabilities of the 18th-century piano.

The art of piano building quickly took hold in England, partly because of the first piano recitals by Johann Christian Bach in 1768. He tirelessly promoted the piano, expanding its prestige by his roles as pedagogue and accompanist to the royal family.

While the Germans were known for creating finely crafted instruments, the English naturally applied the new methods of the industrial revolution—science, labor, and iron—to piano building in the early 19th century. No firm accomplished this with more success than Broadwood and Sons.

Using new discoveries in physics, Broadwood employed heavier strings, altered their spacing,



and created an innovative iron frame to withstand higher tension. The hammers were enlarged and the action modified to accommodate the need for greater volume and speed in the music of Beethoven, Schubert, and Chopin. By 1831 Broadwood had become the largest manufacturer of pianos in the world, producing more than 2,500 instruments a year and employing 300 men.

The demand for pianos rose to satisfy the growing middle-class desire for status, and in 1853 the German builder Heinrich Steinweg established an American branch, Steinway & Sons, in New York City. Building upon the principles of mass production and revolutionizing the marketing of pianos to the American public, Steinway garnered most of the world piano market by 1900. (The American builders alone accounted for more than 50 percent of all pianos made worldwide.) Steinway excelled because of its commitment to innovation and modernization. The invention of overstringing (allowing the maximum length for ideal bass sound) and its application to square pianos allowed the creation of full-bodied instruments at affordable prices. At last, average citizens

could create the mountainous sound required for the music of Liszt in their own homes.

The popularity of the piano culminated in the 1920s, partly because of its role in popular music. Scott Joplin's ragtime works and those wonderful ballades from the American Songbook that my grandmother used to play—with endless cascades of arpeggios—represent a special age of music-making in the American home. The access to music afforded by the radio, gramophone, and automobile, and the social changes wrought by two world wars, ended the era of the piano as status symbol.

"Facets of the Piano" presents some of the instrument's most accomplished artists: Leon Fleisher, Andreas Haefliger, Paul Badura-Skoda, Fazil Say, and jazz master Fred Hersch will play music ranging from Mozart to the young British composer Thomas Adès. For subscription information, call 1-888-262-0033 and treat yourself to a feast of piano literature that embodies the instrument's fascinating history.

■ Paul Cox, Assistant Curator of Musical Arts



An American, Philip Belt, built the museum's copy of an Anton Walter fortepiano, with a knee-lever sustain and sourdine (mute) hand stop, perfect for the music of Mozart.

The museum's Clifford K. Kern Broadwood fortepiano, acquired in 2001, was built around 1830. This bichord (two-stringed) Cottage Grand has a six-octave range.







**Interior Portraits:  
Zwelethu Mthethwa  
Photographs**  
February 15–April 23

This young woman has enlivened her compressed living space with photographs of models, the occupation she would prefer for herself (Untitled, 2000, chromogenic process color print, 96.5 x 129.5 cm, © Zwelethu Mthethwa, The Progressive Collection, Cleveland, Ohio).

# Places of the Displaced



Over the past years, an emerging group of African artists have garnered extensive international recognition. Although events such as apartheid, political and ethnic strife, and economic devastation inform their art, these artists strive to make personal statements that are universal in nature, transcending political concerns. Enriched also by travel and global communications, their work shares with other artists concerns regarding displacement, modernization, and alienation.

A prominent figure in this new constellation of artists is the South African photographer Zwelethu Mthethwa, whose work has been featured since the late 1990s in solo and group shows around the world. His photography involves two bodies of work. One is a series of black-and-white images, “Black Man and Masculinity,” that focuses on the changing roles and social behavior of men. In the second group the occupants of domestic interiors are seen in large, vivid color portraits. In this series Mthethwa relied on strong color and composition to convey his message to the broadest possible audience. In a catalogue interview he explained, “My aim is to be heard, seen, and understood by the person photographed in Paarl, Cape Town, as well as the viewer in Madrid, Spain.”

In 2000 and 2002 Mthethwa recorded rural emigrants who had moved in search of work to a rambling settlement in Paarl, only 60 kilometers east of Cape Town. Seven large images from this body of work are featured in the exhibition *Interior Portraits*, opening February 15. Mthethwa photographed the sitters up close in their shantytown homes, where the interior walls were often papered floor to ceiling with signs of consumer culture, such as garish magazine ads and commercial posters. These tiny, makeshift spaces were often accented by carefully composed still-life arrangements of the occupants’ worldly possessions—common household objects and personal items. His approach was not a candid, documentary style, but a predetermined one where the photographer explained his intentions and then discussed with the sitters what to wear and how to pose. Mthethwa has said of his process: “I clarify the historical and social context of the project before taking the picture. For them to believe in the project I always promise to bring them photographs, and I do. This enhances my work relationship with them, and I feel that once this relationship is established, they stop being ‘subjects’ and become collaborators on the project.”

These confrontational photographs, dense with information, offer multiple interpretations. His



Mthethwa has a keen eye for intriguing visual details that contribute to the compelling descriptive quality of the photographs. His strong narrative approach was primarily influenced by his mother's storytelling tradition (Untitled, 2000, chromogenic process color print, 96.5 x 129.5 cm, © Zwelethu Mthethwa, Courtesy Jack Shainman Gallery, New York).



In this touching image, Mthethwa formally posed a father and his young son in their small, carefully organized living space (Untitled, 2002, chromogenic process

color print, 96.5 x 129.5 cm, © Zwelethu Mthethwa, Courtesy Jack Shainman Gallery, New York).

pictures depict people who have left their traditional, familiar homeland and culture and now reside on the margins of urban life. Their poverty and transience contrast sharply with the prosperity and stability expressed in the ads for sofas and dining sets that adorn the walls. Despite their living conditions, the sitters demonstrate their obvious pride as they stare intently at the camera. The photographs reveal a physical place that reflects the personal needs and aspirations of its inhabitants. "I do not believe poverty is equal to degradation," Mthethwa has said. "I think these photographs preserve and show a humanness of the occupants in their private spaces. They restore their pride and affirm their ownership." Indeed, for the photographer, his images have a universality pertaining to all places in the world "where people drop off the economic chart." For the viewer, Mthethwa skillfully combines formal artistic skills with sensitivity to create expressive photographs of the human condition.

■ Tom E. Hinson, Curator of Photography





## EDUCATION

### Family Sunday

Register for classes through the Ticket Center, 216-421-7350 or 1-888-CMA-0033. Classes are offered pending sufficient registration.

Sunday, February 16.

1:30 *Family Mini Highlights Tour*  
2:00–4:30 *Workshop: The Gilded Age*. Free hands-on, drop-in workshops for the entire family.

### Parade Prep

Parade the Circle Celebration 2003 is Saturday, June 14. Free workshops for leaders of school or community groups begin in March. For information and a schedule, call 216-707-2483. Public workshops at the museum begin May 2.

Abbott Handerson Thayer's *Angel* (detail), 1887 (oil on canvas, Smithsonian American Art Museum, Gift of John Gellatly)

## LECTURES

### Painting and Weaving

Friday, February 7, 7:00.

Emily DuBois, textile artist and teacher, offers a slide survey of historical and contemporary art. Sponsored by TAA.

### Maya Decipherment

Wednesday, February 12, 7:30.

Philip Wanyerka, Cleveland State University. Sponsored by AIA.

### Artists of the Gilded Age

Wednesdays, March 5–19, 6:30.

Join CWRU's Henry Adams for talks on the *Gilded Age* exhibition: *The Gilded Age* (March 5), *From Snakes to Angels: The Many Disguises of Abbott Thayer* (the 12th), and *The Education of Henry Adams* (the 19th). \$50, CMA members \$30.

### TAA Workshop

#### Painting the Intersections between Dye and Weave

Three days, Friday–Sunday, February 7–9, 10:00–4:00.

Emily DuBois, textile artist and teacher, leads this workshop designed for beginning to advanced students who already know how to weave. Painting on the loom with pigments, students will discover simple ways to produce unique cloth. Supply list and loom setup provided on registration. \$375, TAA members \$270. Contact Kathleen Roig, 440-331-5364.



### Gallery Talks

1:30 daily, Saturdays and Sundays at 3:00, and Wednesday evenings at 6:00, plus *Galleries of Great Art* talks surveying the permanent collection in chronological order, Thursdays at 2:30. Meet in the main lobby. Talks with special themes are noted here; other talks are general museum highlights tours.

#### Women in Art

Sunday, February 2, 1:30 and Wednesday the 5th at 1:30. Kate Hoffmeyer

#### Imperial China: Tang through Yuan Dynasties

Thursday, February 6, 2:30. Joellen DeOreo

#### American Idols

Sunday, February 9, 1:30 and Saturday the 22nd at 10:30. Jean Graves

#### These Are a Few of My Favorite Things

Wednesday, February 12, 1:30. Debbie Apple-Presser

#### Medieval Japan: Kamakura and Momoyama Periods

Thursday, February 13, 2:30. Joellen DeOreo

#### Sacred and Profane

Sunday, February 9, 1:30 and Wednesday the 19th at 1:30. Frank Isphording

#### The Italian Renaissance

Thursday, February 20, 2:30. Barbara Kathman

#### Contemporary Photography

Sunday, February 23, 1:30. Seema Rao

#### Romare Bearden and More

Wednesday, February 26, 1:30. Cavanaugh Faithwalker

#### The Northern Renaissance

Thursday, February 27, 2:30. Pat Ashton

### Adult Studios

Registration begins January 10. Contact the Ticket Center to register. Limit 15.

#### All-day Drawing Workshop

February 15, 10:30–4:00.

Intensive class, for beginners to advanced. \$80, CMA members \$40.

#### Painting in Oil

Ten Fridays, March 14–May 16, 10:00–12:30 or 6:00–8:30.

Susan Grey-Bé. \$140, CMA members \$100.

#### Drawing

Eight Wednesdays, March 26–May 14, 1:00–3:30.

Jesse Rhinehart. \$140, CMA members \$100.

#### Beginning Watercolor

Eight Thursdays, March 27–May 1, 9:30–12:00.

Jesse Rhinehart. \$150, CMA members \$115.





## PERFORMANCE

### VIVA! Concerts



Above:  
Dance Cuba  
Below:  
Habib Koité

#### Dance Cuba

Sunday, February 9, 7:30.

This Havana-based company of 22 female dancers, under the direction of Lizt Alfonso, combines Spanish flamenco and Afro-Cuban rhythms with the spatial elegance of 19th-century Petipa ballets. Cleveland debut. "Spectacular! The greatest homage imaginable to the Latin American poet." —ABC. \$35 and \$31, CMA members \$31 and \$28.

#### Habib Koité and Ensemble Bamada

Friday, February 21, 7:30.

"His reputation as a guitar player is almost mythical," says *The New York Times* of the young musician who makes his Cleveland debut with this concert, part of a 60-city tour. His music is subtle, lyrical, and compelling. "One of the most delightful bands we have seen in a while." —*Le Monde*. \$27 and \$23, CMA members \$23 and \$20.



#### Masters of Indian Dance:

##### Guru Kelucharan Mohapatra

Friday, February 28, 7:30.

One of the living legends of the Indian performing arts world, Guru Kelucharan Mohapatra has been awarded the highest national honors from India, and was honored by the government of France in 1995.

His style is noted for its sophistication, beauty, sensuality, and an overall sense of aesthetics. In his Cleveland debut, Guru Mohapatra will be accompanied by live music and dancers. \$35 and \$31, CMA members \$31 and \$28.

#### VIVA! Concerts Coming Up

*Music, Dance, and Martial Arts*

*of Manipur, India: The Anjika*

*Manipuri Dance Troupe*, Friday,

March 14, 7:30, and *Boys of the*

*Lough*, Friday, March 21, 7:30.

## PERSONAL FAVORITE

When head librarian Ann Abid came to the museum in 1985, she was immediately impressed by Francisco de Zurbarán's *The Holy House of Nazareth*. "Ever since I came to Cleveland I have found it to be a very compelling painting, even before I really thought what it was about. It's very symbolic and mystical. There are little still lifes all over it—pears, an open book, flowers, birds, a basketful of fabric, plus other symbols like the crown of thorns, the pricking of the finger, and the stormy sky outside the window. There's something strange about the perspective, something uncomfortable. It gives you a sort of uneasy feeling. There's a deep calmness to it, but real foreboding. It's the calm before the storm. And, of course, it's beautifully painted; I especially love the drapery."

The subject is an apocryphal Christian tale, a scene the artist painted several times. The young

### Jazz Concerts

#### Charlie Haden's Nocturne

Saturday, February 8, 8:00.

Bassist Charlie Haden and Cuban pianist Gonzalo Rubalcaba explore the rhythmic pulse of Cuban and Mexican ballads in their collaboration, *Nocturne*. \$26 and \$19, CMA members \$24 and \$17. Call 216-231-1111 for tickets.

Jazz on the Circle is a collaboration among the Musical Arts Association, The Cleveland Museum of Art, Northeast Ohio Jazz Society, and Tri-C JazzFest Cleveland. Funding is provided by the Kulas Foundation and John P. Murphy Foundation. Promotional support provided by WCPN.

### Nia Coffee House

Fridays, February 7, 21, and 28,

7:00. Music, poetry, and open microphone in the Oasis restaurant (the 7th and 21st: free) and at AOW Art Space, 1284 Riverbed Street in the Flats (the 28th: \$5, CMA members \$3).



Jesus pricks his finger on a thorn, an incident that Mary, silently weeping, understands as a premonition of her son's crucifixion. "It's in the nature of the relationship of mother to child for the mother to worry that something might happen," says Abid. "Here it's worse: she *knows*. There's such a poignance to it, just on a human level. Religiously, it foretells the Passion, death and resurrection. There's a lot of specific Christian symbolism, but it's not your standard formulaic religious picture. Even if you know nothing of the story it's still a very powerful painting."

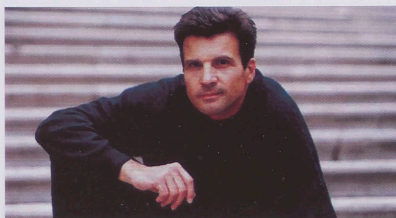




## Gala Music Series

Buy tickets at  
the Ticket Center,  
216-421-7350 or  
1-888-CMA-0033.

**Wolfgang Holzmair, baritone  
with Russell Ryan, piano**  
Wednesday, February 26, 7:30.  
The Austrian lyric baritone has a  
voice of rare refinement and beauty.  
He has appeared in leading roles in  
major operatic productions, as lied-  
er recitalist, and soloist with orches-  
tras throughout the world, and has  
released numerous recordings of  
lieder by Schubert, Beethoven, and  
Schumann (including the Heine-  
Lieder, which earned him a Gram-  
my nomination). Here he performs  
Schubert's *Winterreise, Op. 89*.  
"Holzmair lives up to billing. The  
voice showed strength, vibrancy,  
flexibility, and focus. There was



evenness of warm tone throughout  
the range and at all dynamic  
levels." —*The Los Angeles Times*.  
\$20 and \$18; CMA and Musart  
Society members, seniors, and  
students \$16 and \$14; special stu-  
dent rate at the door \$5. Preconcert  
lecture by Rebecca Fischer at 6:30  
in the recital hall.

## FACETS OF THE PIANO

**Facets of the Piano: Five Great  
Pianists, Three Centuries of Music**

This special series introduces audiences to  
three generations of pianists: *Paul Badura-  
Skoda* and *Leon Fleisher* are appropriately the  
celebrated elder statesmen; *Andreas Haefliger*  
and *Fred Hersch*, both accomplished and  
known globally, are in mid-career; and the  
youthful *Fazil Say* of Turkey represents the  
best of the new generation of pianists. Audi-  
ences will hear a wide range of repertoire on  
both modern piano and fortepiano: Chopin  
and Beethoven on an original Broadwood  
piano, Mozart on a copy of a Walter piano,  
followed by jazz standards on a Steinway.  
Through this diversity of repertoire and artistry,  
you'll experience the myriad facets of the  
piano. Each concert \$20 and \$18; CMA and  
Musart members, seniors, and students \$16  
and \$14; special student rate at the door \$5.  
To subscribe, call 1-888-CMA-0033 or visit  
our Web site for further information:  
[www.clevelandart.org/musicalarts](http://www.clevelandart.org/musicalarts).

**Fazil Say, piano**

Wednesday, February 5, 7:30.  
"He is not merely a pianist of genius;  
undoubtedly he will be one of the great artists  
of the 21st century." —*Le Figaro*  
Born in Ankara in 1970, Fazil Say studied  
composition and piano at the State Conserva-  
tory there and later at the Robert Schumann  
Institute in Düsseldorf. He won the 1995  
Young Concert Artists International Auditions  
in New York, and now regularly performs with  
the New York Philharmonic and the Orchestre

National de France and records for Teldec.  
Works by Scarlatti, *Three Sonatas*; J. S.  
Bach, *Italian concerto BWV.971*; J. S. Bach/  
Liszt, *Prelude and Fugue BWV.543*; Mozart,  
*Piano Sonata in A major K. 331 "Alla  
Turca"*; and Liszt, *Sonata in B-minor*.

**Leon Fleisher, piano**

Sunday, February 23, 2:30.  
In 1944, at age 16, Fleisher made his debut  
with the New York Philharmonic under  
Pierre Monteux. He went on to become the  
first American to win the Queen Elizabeth  
International Piano Competition in Belgium.  
In 1959, declared the "true heir of  
Schnabel," he embarked on a series of  
appearances with the finest orchestras and,  
in recital, on the world's great concert  
stages. His celebrated collaboration with  
George Szell and the Cleveland Orchestra  
resulted in a series of critically acclaimed  
recordings, among them the Beethoven and  
Brahms piano concertos. In 1964, an injury  
to his right hand interrupted his career, and  
he devoted subsequent years to teaching at  
the Peabody Conservatory of Music and  
performing works for left hand alone. In  
1995 he resumed performing with both  
hands, and many Clevelanders will remem-  
ber his appearance at Severance Hall with  
the Cleveland Orchestra, when he played  
Mozart's *Concerto in A major, K. 414*. In his  
return to Cleveland, Fleisher offers a price-  
less afternoon of spoken recollections and  
music.

## Musart Matinées

**Piano/Ohio Finals**

Friday, February 14, 7:00.  
Six high school students compete in  
the final round of this piano competi-  
tion. Broadcast live on WCLV  
104.9 FM. Free and open to the  
public.

**Kathleen Chastain, flute with  
Laurent Boukobza, piano**

Sunday, February 16, 2:30.  
One of the most active flute soloists  
performing today, Chastain studied  
in Paris with Jean-Pierre Rampal  
and in the U.S. with Michel Debost.  
She currently teaches at the Oberlin  
Conservatory and the Baldwin-  
Wallace Conservatory. Works by  
Messiaen, Copland, Schubert, and  
Hummel.

**Curator's Recital**

Sunday, February 2, 2:30.  
Karel Paukert, organ. Works by  
Messiaen, Alain, Widor, and Frank.

**Curator's Recital**

Sunday, February 9, 2:30, Interior  
Garden Court.  
Karel Paukert, harpsichord and  
organ. Keyboard music from the  
17th and 18th centuries.

**A Tribute to Dr. A.  
Benedict Schneider**

Saturday, February 1, 2:30.  
The Musart Society and the Depart-  
ment of Musical Arts present a  
concert in honor of A. Benedict  
Schneider, a lifelong music lover.  
One of the museum's most dedicat-  
ed and frequent concert attendees,  
he has been a loyal member of the  
Musart Society and a faithful trustee  
for more than 50 years. The  
Solaris Wind Quintet, Noriko Fujii,  
soprano, Janina Ceaser, harpsi-  
chord, and Karel Paukert, harpsi-  
chord and organ team up to offer  
music by J. S. Bach, César Franck,  
and Ilja Hurník (first performance  
of a work for organ and wind quintet  
commissioned by the department in  
honor of Schneider).







## International Film Series

Five Cleveland premieres. Each film \$7, CMA members \$5.

### Black History Month Double Feature!

Wednesday, February 5, 7:00.

Friday, February 7, 7:00.

### Strange Fruit

(USA, 2001, color/b&w, projected video, 57 min.) directed by Joel Katz, with Billie Holiday, Pete Seeger, and Amiri Baraka.

### Hughes' Dream Harlem

(USA, 2002, color, projected video, 61 min.) directed by Jamal Joseph, with Ossie Davis, Ruby Dee, and Sonia Sanchez.

Right: Take Care of My Cat

Below: Schm Elvis

Two new documentaries on 20th-century African-American history. The first traces the history of the famous Billie Holiday anti-lynching song, which was penned in 1938 by a Jewish schoolteacher in the Bronx and became one of the most effective protest anthems ever. The second explores the links between Langston Hughes's jazz-inspired poetry and today's hip-hop culture and spoken-word movement.



### The Château

Wednesday, February 12, 7:00.

Sunday, February 16, 1:30.

(USA, 2001, color, some subtitles, 35mm, 91 min.) directed by Jesse Peretz, with Paul Rudd, Romany Malco, and Sylvie Testud. A neurotic slacker from Kansas and his go-getter, African-American adopted brother go to France to claim a chateau left to them by a distant uncle. They discover the place is dilapidated and decide to sell it—against the wishes of the French staff. “Despite the humor and its overall good nature, *The Château* [is] more substantial than a feel-good romp.”

—*San Francisco Chronicle*

### Take Care of My Cat

Wednesday, February 19, 7:00.

Sunday, February 23, 1:30.

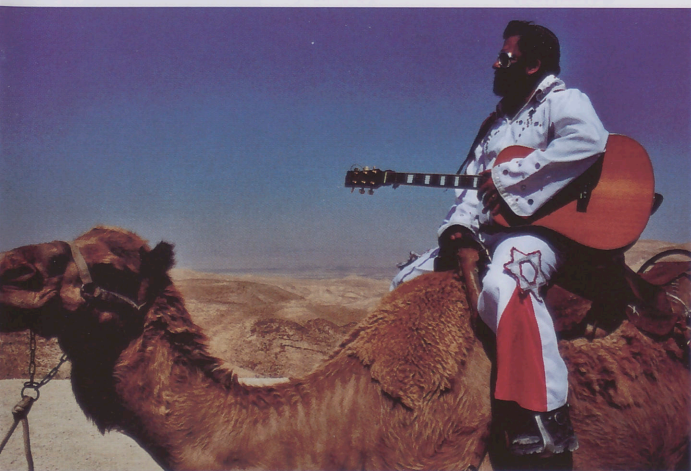
(S. Korea, 2001, color, subtitles, 35mm, 112 min.) directed by Jeong Jae Eun. Five young South Korean women, classmates in the port city of Incheon, try to maintain their friendship after graduation amid new jobs and the high-tech hubbub of modern life. Though this proves difficult, they remain linked by cell phones and a stray cat they all care for. “A big surprise ... The end of girlhood handled with unusual tenderness.” —*Village Voice*

### Schm Elvis: Searching for the King's Jewish Roots

Wednesday, February 26, 7:00.

Sunday, March 2, 1:30.

(Canada, 2002, color, projected video, 76 min.) directed by Max Wallace. This entertaining, eye-opening exploration of Elvis Presley's Jewish roots (his maternal great-great-grandmother was a Jew) focuses on Montreal-based Elvis impersonator Dan Hartal, a.k.a. “Schm Elvis,” who performs Presley songs in a Jewish musical style at senior citizen centers. In the film, Hartal makes a pilgrimage to Memphis in a Winnebago to perform Kaddish at Elvis's grave. Along the way he meets some colorful locals, who are surprised by what he has to tell them about the King.





## Members Events

Don't miss **Members Parties** for *The Gilded Age*: The members party is Saturday, February 22, with the Director's Circle party on Tuesday the 18th. Reservations are required (invitations will arrive in early February). Remember, in our new format doors open at 5:45 and all guests are seated promptly at 6:00 in Gartner Auditorium for remarks by the director and curator. A reception with refreshments, entertainment, shopping, and an exhibition preview follows from 7:00 to 8:30. Free parking.

Or simply preview the show on **Members Preview Days**, Friday, February 21 and Saturday the 22nd before the public opening on the 23rd. Pick up your free tickets at the Ticket Center (show your membership card).

**A Museum Members Mixer** is Wednesday, February 12, 6:30–8:30. Learn about art, meet other members and staff, ask questions, talk back, shop, be “director for a minute,” have fun—even bring a

guest or two. Space limited; reservations required: call 216–707–2268 or 1–888–269–7824, ext. 2268.

Buy your Valentine something special and get a sweet deal at the same time! CMA members enjoy savings of 15% off their purchases at area Borders bookstores when they present their membership cards during **CMA Members Appreciation Weekend** February 14, 15, and 16 at the following Borders locations: Beachwood, Canton, Cleveland Heights, Cuyahoga Falls, Fairlawn, Mentor, Niles, Solon, Strongsville, and Westlake. Presented exclusively to CMA members. Discount may not be combined with other offers or sales and does not apply to gift certificates, non-stock merchandise, periodicals, electronics, shipping charges, Borders.com orders, previous purchases, sale items, and net items. Remember to bring your membership card to receive your discount.

## Volunteer Honor Roll

On December 4, Katharine Lee Reid presided at a luncheon honoring volunteers named to the museum's Honor Roll for 2001–2002.

Bill Anderson  
Jim Bartlett  
Anne Berk  
Joann Broadbooks  
Joanne Cowan  
Eloise A. Cox  
Peter Dobbins  
Anne Frank  
Maya Hercbergs  
Gwen Johnson  
Mary Anne Liljedahl  
Susan MacDonald  
Marvin Mandel  
George McCann  
Cathy Miller  
John Misheff  
Mary Jo Mudgett  
Thomas Rohweder  
Peggy Sloan  
Kate Stenson  
Lois Weiss

The Womens Council Committee for the Museum Ambassadors Teen Program (Gail Schlang and Linda McGinty, co-chairs)

## Endowing the Future

Every endowment at the museum strengthens the museum for future generations. It creates an important legacy that serves those locally, nationally, and internationally.

Endowments are perpetual funds that provide a steady and reliable stream of financial support to underwrite education and outreach programs, personnel, and facilities and help keep the museum free to all visitors. Endowments illuminate the future with hope. You can use current assets to establish an endowment now, or you can create one later through an estate gift. Your endowment can bear your name and provide an ongoing legacy for you and your family, or you can honor a family member or someone else who has influenced your life.

To learn more, call Karen Jackson at 216–707–2585. Don't forget to explore other giving options at: [www.clevelandart.org/museum/giftplan/index.html](http://www.clevelandart.org/museum/giftplan/index.html).

## Silk Road to Dayton

From February 8 to May 11, the Dayton Art Institute presents *The Glory of the Silk Road: Art from Ancient China*, with more than 175 rare treasures in gold, silver, gilt bronze, jade, clay, silk, and paper, most shown in the United States for the first time. For information, call 1–800–296–4426 or visit [www.daytonartinstitute.org](http://www.daytonartinstitute.org).

### MUSEUM STORES FEBRUARY SPECIAL



#### A Classic Beauty

Members receive 25% off this chiffon scarf decorated with a classic Greek motif. The scarf was created for the *Magna Graecia* exhibition using a design featured on many CMA ancient Greek vases.

Regularly \$42; members \$31.50.

To see a selection of CMA products, please visit our online store at [www.clevelandart.org](http://www.clevelandart.org).



The 2002 Volunteer Honor Roll





S M T W T F S

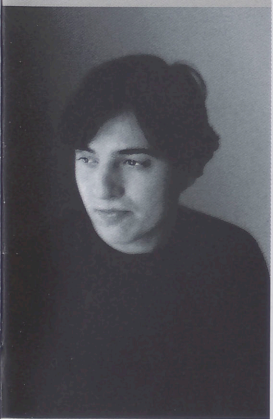
1  
2 3 4 5 6 7 8  
9 10 11 12 13 14 15  
16 17 18 19 20 21 22  
23 24 25 26 27 28

Curatorial consultation for members is offered the first Thursday of each month; call for an appointment.

T Tickets required  
216-421-7350  
(Jazz on the Circle,  
216-231-1111)

S Admission charge

R Reservation required



Pianist Fazil Say,  
Wednesday the 5th

**1 Saturday**  
**Highlights Tours**

1:30 and 3:00

**Concert** 2:30

Solaris, with Noriko Fujii, soprano, Janina Ceaser, harpsichord, and Karel Paukert, organ, in tribute to Ben Schneider

**2 Sunday**

**Gallery Talk** 1:30

Women in Art

**Recital** 2:30 Karel

Paukert, organ

**Highlights Tour**

3:00

**4 Tuesday**

**Highlights Tour**

1:30

**5 Wednesday**

**Gallery Talk** 1:30

Women in Art

**Highlights Tour**

6:00

**Film Double Feature** 7:00 *Strange*

*Fruit and Hughes' Dream Harlem* S

**Great Pianist**

**Recital** 7:30 Fazil

Say, piano S

**6 Thursday**

**Highlights Tour**

1:30

**Gallery Talk** 2:30

*Imperial China: Tang through Yuan*

*Dynasties*

**7 Friday**

**Highlights Tour**

1:30

**Nia Coffee House**

7:00 *Oasis*

**Film Double Feature** 7:00 *Strange*

*Fruit and Hughes' Dream Harlem* S

**8 Saturday**

**Highlights Tours**

1:30 and 3:00

**Jazz on the**

**Circle** 8:00 Charlie

Haden S

**9 Sunday**

**Gallery Talk** 1:30

*American Idols*

**Recital** 2:30 Karel

Paukert, harpsichord

and organ in the

Interior Garden

Court

**Highlights Tour**

3:00

**VIVA! Concert**

7:30 *Dance Cuba* S

**11 Tuesday**

**Highlights Tour**

1:30

**12 Wednesday**

**Gallery Talk** 1:30

*These Are a Few of*

*My Favorite Things*

**Highlights Tour**

6:00

**Film** 7:00 *The*

*Château* S

**AIA Lecture** 7:30

*Maya Decipherment*

**13 Thursday**

**Highlights Tour**

1:30

**Gallery Talk** 2:30

*Medieval Japan:*

*Kamakura and*

*Momoyama Periods*

**14 Friday**

**Highlights Tour**

1:30

**Piano Contest**

**Final** 7:00 Piano/

Ohio

**15 Saturday**

**All-day Drawing**

**Workshop**

10:30 S R

**Highlights Tours**

1:30 and 3:00



Charlie Haden,  
Saturday the 8th



Billie Holiday sings the chilling ballad *Strange Fruit* in the movie of the same title, showing Wednesday the 5th and Friday the 7th.

**16 Sunday**

**Gallery Talk** 1:30

*Sacred and Profane*

**Film** 1:30 *The*

*Château* S

**Recital** 2:30

Kathleen Chastain,

flute with Laurent

Boukoba, piano

**Highlights Tour**

3:00

**Family Sunday**

1:30-4:30

*Family Mini High-*

*lights Tour* 1:30-

2:00

*Workshop: The*

*Gilded Age* 2:00-

4:30

**18 Tuesday**

**Highlights Tour**

1:30

**19 Wednesday**

**Gallery Talk** 1:30

*Sacred and Profane*

**Highlights Tour**

6:00

**Film** 7:00 *Take*

*Care of My Cat* S

**20 Thursday**

**Highlights Tour**

1:30

**Gallery Talk**

2:30 *The Italian*

*Renaissance*

**21 Friday**

**Highlights Tour**

1:30

**Nia Coffee House**

7:00 *Oasis*

**VIVA! Concert**

7:30 Habib Koité

and Ensemble

*Bamada* S

**22 Saturday**

**Gallery Talk**

10:30 *American*

*Idols*

**Highlights Tours**

1:30 and 3:00

**23 Sunday**

**Gallery Talk** 1:30

*Contemporary*

*Photography*

**Film** 1:30 *Take*

*Care of My Cat* S

**Great Pianist**

**Recital** 2:30 Leon

*Fleisher* S

**Highlights Tour**

3:00

**25 Tuesday**

**Highlights Tour**

1:30

**26 Wednesday**

**Gallery Talk** 1:30

*Romare Bearden and*

*More*

**Highlights Tour**

6:00

**Film** 7:00

*Schmelvis: Searching*

*for the King's Jewish*

*Roots* S

**Gala Concert**

7:30 Wolfgang

Holzmair, baritone

with Russell Ryan,

piano S

**27 Thursday**

**Highlights Tour**

1:30

**Galleries of**

**Great Art Talk**

2:30 *The Northern*

*Renaissance*

**28 Friday**

**Highlights Tour**

1:30

**Nia Coffee House**

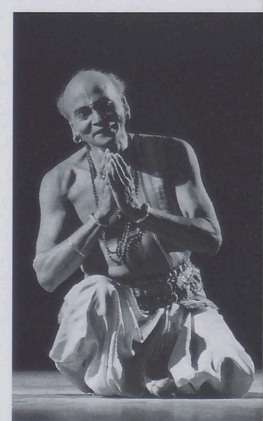
7:00 *Oasis*

**VIVA! Concert**

7:30 *Masters of*

*Indian Dance* S

*Masters of Indian*  
*Dance, Friday the*  
*28th*





# The Cleveland Museum of Art

A world of great art for everyone

In University Circle  
11150 East Blvd.  
Cleveland, Ohio  
44106-1797

Periodicals  
postage paid at  
Cleveland, Ohio

**Dated Material  
Do Not Delay**

## Admission to the museum is free

POSTMASTER: Send address changes to *The Cleveland Museum of Art Members Magazine* at the Cleveland Museum of Art, Cleveland, Ohio 44106. Subscription included in membership fee. Periodicals postage paid at Cleveland, Ohio

## Administrative Telephones

216-421-7340  
1-888-269-7829  
TDD: 216-421-0018

## Web Site

[www.clevelandart.org](http://www.clevelandart.org)

## Ticket Center

216-421-7350 or 1-888-CMA-0033 (closes at 8:00 on Wednesday and Friday)

## Membership

216-707-2268  
[membership@clevelandart.org](mailto:membership@clevelandart.org)

## Museum Stores

Museum  
216-707-2333  
Hopkins Airport  
216-267-7155

## Parking

\$1 per half-hour to \$8 maximum. Both lots \$3 after 5:00 (\$5 for special events). Free for seniors and disabled permit holders on Thursdays.

## Sight & Sound

Audio guide of the collection. Free.

## General Hours

Tuesday, Thursday, Saturday, Sunday 10:00-5:00  
Wednesday, Friday 10:00-9:00  
Closed Mondays (some holidays excepted), July 4, Thanksgiving, December 25, and January 1

## Still Lifes Café

Closes one hour before museum.  
Oasis Restaurant: Sunday brunch 11:00-2:30; reservations recommended. Call 216-707-6890

## Ingalls Library Hours

Tuesday-Saturday 10:00-5:00,  
Wednesday until 9:00. Slide library by appointment (216-707-2545)

## Print Study Room Hours

By appointment only (216-707-2242)  
Tuesday-Friday 10:00-11:30 and 1:30-4:45

## The Cleveland Museum of Art Members Magazine

(ISSN 1081-7042)  
Vol. 43 no. 2, February 2003. Published monthly except July and August by the Cleveland Museum of Art at Cleveland, Ohio 44106

## Staff

Donna L. Brock, Laurence Channing, Gregory M. Donley, Kathleen Mills  
Photography: Howard T. Agriesti, Gary Kirchenbauer, Gregory M. Donley  
Digital scanning: Janet Burke, David Brichford  
Production: Charles Szabla

**P. 4**  
**The Gilded Age**



**P. 8**  
**Zwelethu Mithethwa Photographs**



**P. 6**  
**Facets of the Piano**



**P. 10**  
**Education**



**P. 13**  
**Film**



**P. 11**  
**Performance**



**P. 15**  
**Calendar**



**P. 12**  
**Music**

